

# NORTHERN *JUNKET*



VOL. 8

NO. 12

25¢

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T A K E I T O R  
L E A V E I T

Square dancing has become a wonderful recreation for the middle aged. In fact, too much so. Why aren't more college-aged and teen aged youngsters taking it up? Don't tell me about the teen age square dance clubs. I know all about them. They are great, but there are not enough of them. Why not? Take an honest survey of your own

club and find out for yourself. I certainly am not against older people square dancing. I'm only raising the question - why are we not recruiting more of the younger generation?

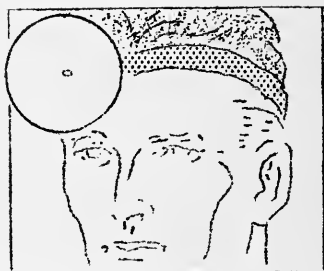
Hundreds of colleges in the country have active folk dance clubs. How many have active - or inactive - square dance clubs. What is drawing our young people into folk dancing and driving them away from our own square dancing? The answer had better come fast and be correct. Otherwise within one generation there will be few people interested in the dances of our own country. That would be tragic. It probably is not going to happen. But it will unless some answers are given and given now.

There are some answers here. Let's find them.

Sincerely

Ralph

# A DOCTOR LOOKS AT SQUARE DANCING



by A. HAZEN FOGG, M.D.

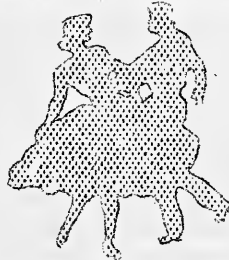
The great increase in the popularity of the square dance is one of the major social phenomena of recent years, with clubs and groups multiplying in a chain reaction. It has become a vital part of the public recreation movement, and schools and universities have absorbed it into their educational program.

This leads us to ask: What is the value of square dancing? What does this folk art offer to the individual performer?

In common with general dancing it offers pleasant association between the sexes, and the release of various tensions through the enjoyment of rhythmic motion set to melody. And there are obvious benefits of regulated exercise. However, square dancing (including the contra) has unique advantages and values that set it apart from nearly any other recreational activity.

As an art, dancing can be divided into two types: participation in which all take part, and spectacular, in which highly skilled dancers perform for others to watch. Square dancing is a real participation activity, and is distinguished by a high degree of sociability. In no other dance form are both men and women mixed so often and become so mutually interdependent for a successful performance as in the square. This active, mixed participation and team performance gives emotional

benefits and psychic satisfaction absent from passive or solo recreational activities such as watching, listening and reading. Human relations are not likely to be improved by that which is purely intellectual or solitary, or where emotions and feeling are not affected to any great extent. Nor are they improved to any appreciable degree by recreations, clubs and groups which restrict wide social contact.



The square dance is beautifully ordered for multiple social participation with its quadrille formation, salute, curtesy, swing, and change partner. Its many interesting patterns vary from the sedate, smooth and somewhat uniform style of team performance to the vigorous and hardy, which permit more individual expression (didoes). It is suited to all ages, to every temperament and constitution. Young children can square dance; so can their grandparents - and both in the same set.

The spirit of this dance is hard to describe, but is easily felt and understood as one learns its figures. The tempo of the music is fast, emphatic and steady. When this music is combined with the co-ordinated physical performance and congenial, social contact in the square it gives a quick feeling of well-being and a glow of inner satisfaction. And when the group learns to perform each movement as the call is given, both the dancers and the caller are afforded the wonderful exhilaration which accompanies perfection of timing.

This timing and the changing pattern of the square accelerates the lethargic types and brings them to a state of alertness they seldom otherwise show - unless perhaps when their house is on fire! And the haywire, jittery, jerky types are toned down, evened out, with

corresponding benefit in poise, grace and dignity. But fundamentally the greatest value of the square dance is its sociability. The square dance group is the most sociable and democratic of all associations. No other group approaches it in this respect. Their clubs are open to everyone willing to learn the techniques of the dance. All may enjoy it, whether or not they are capable of highly co-ordinated and refined movement.

The square dissipates petty purposes, empty formalities and sectional differences. Learning to dance and joining together in the same set helps give a group of people, no matter what their background, a feeling of co-operation and genuine oneness. This encourages the development of social grace in its finest sense, and promotes friendliness and consideration for others. It is hard to harbor prejudice against a person who has danced with you. The very nature of the square dance and its inherent democracy makes it an ideal public relations activity.



In the field of mental health and personality development the sociability of square dancing is invaluable. People who suffer wounds of the spirit, and those who have neurotic tensions and inferiorities have strong feelings of difference and apartness, and very much need to acquire the sense of belonging to a group.

There is an emotional shell about each of us. Every person, to a greater or lesser degree, builds this protective covering, a defense against the possibility of being hurt by other people. The oversensitive often seek to avoid making a mistake simply by not doing anything. It is quite true that in that way they do avoid mistakes, and the general embarrassment they fear so much. But they also miss life itself and all its

thrills and satisfactions.

Mixing with people is the real, the ultimate cure. If a person is to live an interesting and satisfying life, he must come out of his shell and join up with people; he must act like people and go out to them.

The square dance club utilizes the principle of positive action, and it gives to its members a social place and a feeling of belonging. It involves the taking of the initiative in joining with others. A recluse loses his natural ease with people and loses the common touch; thus his personality becomes warped. He fails to get the human understanding and help that are necessary to successful living and happiness.



It is vital for our well-being that we be accepted by at least some of the people with whom we live and work and play. It is from these associations that we gain status and identity. Personal contacts and friendly relations with others are almost essential as life itself. The hard fact of our existence is that alone, we are nobody; we have to relate to others to be somebody.

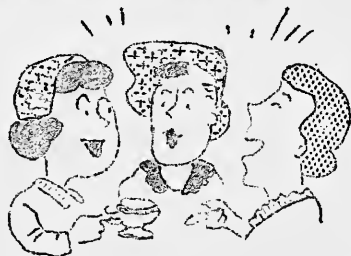
In final analysis we have no problems in our lives but social problems, and these problems can be solved only if we mix with and become interested in our fellow-men.

The square dance has a happy, friendly atmosphere that is contagious. It accentuates the positive aspects

of personality, animation, tendency to be alert, to be co-operative, direct, cheerful, confident, to be going out with cordiality, to smile and a desire to be helpful and being interested in others. It is tailored to meet so many of our basic needs, social, physical, esthetic, that one can hardly exaggerate its contribution to the educational and recreational movement. It deserves its popularity.

No one can make a better investment for him or herself than to join the nearest square dance club or group, and become a regular booster and supporter.

The dividends are more friends, a more effective personality, greater happiness, and a longer life.



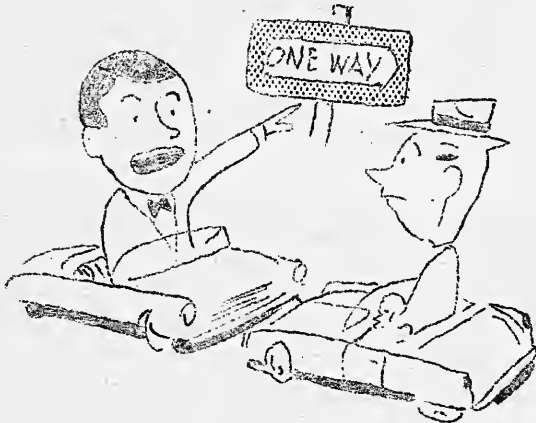
There is still time for you to register for any of the last three sessions of Maine Folk Dance Camp. Nelda Drury, Mary Ann Herman and Ralph Page will be instructors for Mexican, General Folk, and Squares & Contras. Write immediately to Mary Ann Herman, Pioneer Camps, Bridgton, Maine, for further information. Also a special Labor Day Weekend of dancing at the same place may fit your plans for a holiday at that particular time.

Conny & Marianne Taylor hold weekly folk dances at the Cambridge, Mass., YWCA every Thursday and Friday evenings. Call them at 62 Fottler Ave. Lexington, Mass. for more detailed information. Ask them too, for news about their annual Stowe, Vt. weekend, Sept. 29-Oct. 1, 1967.





# IT'S YOUR MOVE!



by ED MOODY

During the past two or three years I have stayed pretty well out of national print. Not because I had run out of words but because my small voice, along with a few others, had said and resaid the same things over and over and over with the same negligible results. We who plainly saw what was in the future were like babes lost in the wilderness calling and calling. Apparently nobody heard us; it seemed a waste of breath as well as a waste of time.

However, about six months ago, it seemed that almost everybody simultaneously saw the great light. All began to shout, not in the wilderness, but from the housetops. Magazine after magazine devoted to the future of square dancing took up the hue and cry and filled page after page with thoughts that can be summed up in one short paragraph.

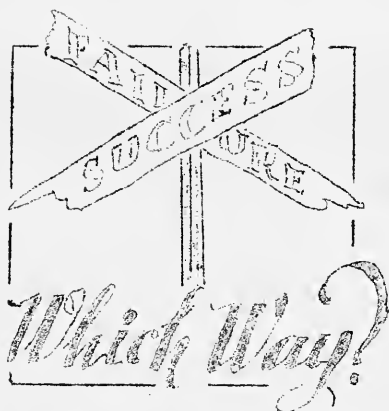
"Square dancing is making a headlong dive toward self-destruction. It is committing suicide because of too many so-called improvements being hurled at dancers

too fast for comfortable digestion. Too many and too complicated non-descriptive terms have discouraged too many good dancers. To continue healthy growth and cut down mortality, callers, teachers and leaders must sort through the latest hokus-pocus and offer their clientele only the best and creative new movements, by-passing the rigamarole masquerading as the "latest and best est", but really only enigmas with non-descriptive names serving to discourage 90% of every floor."

Now any one who stands in the way of sensible progress is completely insane. Most of those who are yelling the loudest for us to return to the good old days did themselves pass through a painless change when the all-moving pleasant patterns displaced the tedious visiting couple squares. This step was really sensible progress. However, if most of the hundreds of so-called basics lately developed were put through a fine sieve very, very few would be big enough or large enough to remain in the collander as the useless ones passed through as dross and worthless dust, not fit for human consumption.



Most of the newly-graduated callers and all of the fly-by-night hot shots resisted any thoughts that what they were offering as the very latest was the primary cause of the number of drop outs. It seemed to them that there was an endless supply of recruits just waiting and panting for the opportunity to sign up. The world was their oyster. Anyone with the temerity to disagree with them was labelled "fuddy-duddy", and "windbags of doom". However, to repeat, the pendulum has started to swing the other way. Those in the upper echelons have become aware that enlistment is now below



the number of those AWOL. They are attempting to do something about it.

Editorial after editorial, slyly at first, but now openly calling a spade a spade, are advising callers to put on the brakes. It has now become too apparent that the activity is like a runaway team of horses with nobody at the reins. Bringing dancing back to a sensible relaxing pastime cannot be accomplished by any National Organization that makes rules and outlaws patterns. It must be done by the callers themselves on their own initiative. They must learn to sort out and discard screwball calls and movements. To challenge and ball up floors with non-improvements which have snuck into the realm of square dancing, is a sure way to send folks home discouraged and disgusted. Let the crackpot dancers, the status-minded geniuses, organize their own clubs. They will soon become so elite that they won't be able to stand even themselves and will quit dancing completely. Square dancing will be the better off when this happens. They are a loud-mouthed minority group who have influenced the callers far too long.

I am NOT advocating a return to the days of Red River Valley and Dive for the Oyster. I AM advocating that callers use more of the pleasant patterns which can be called in directional English and interpreted by the majority of dancers on the fly. Some of these are brand new. They will be relished by all good dancers and will help to build permanent enthusiasts. The

callers must get on the ball and analyse the new offerings before they hurl them at their clubs and dancers. By doing so they will create permanency. It is their ball to carry for a touchdown, or to fumble it behind the line of scrimmage.



A



## SOUND PROBLEM?

by JIM HILTON

There are infrequent occasions when it is desirable to use two amplifiers to cover a hall, usually for one of two reasons: one, to cover a long hall with a low ceiling by placing speakers at both ends; the other, when it is desirable to have the floor speakers producing two different levels of sound, as for instance in an ell-shaped hall. The first is more frequently encountered, and can give more trouble in balancing the sound, so it will be discussed in some detail. Actual hookup is the same in both cases.

If you put speakers at one end of a hall, and they give good coverage almost to the other end, it would seem reasonable to assume that all you need to do is add a little more sound from the rear, to cover the hall completely. YOU COULD NOT BE MORE WRONG! The front and rear speakers must produce the same volume and tone quality, or you will have bad sound in as much as half of the floor area! Careful attention to the following recommendations should give you the best possible results, when driving sound from both ends of a hall.

## WHAT IS NEEDED

1. Two amplifiers, of course.

2. Enough matched speakers for adequate coverage. (Remember this: adding more speakers doesn't produce more sound, just better distribution. The only way to get more total sound is to use more amplifier power).

3. If the slave amplifier is to be on the stage, a shielded cord, not more than 16 feet long, fitted with mike plugs at either end, or:

4. If the slave is to be more than 16 feet from the master, two line matching transformers, with low impedance cable long enough to connect the two amplifiers.

### WHERE TO PUT THE SLAVE AMPLIFIER

The master amplifier will drive the front speakers, and the slave the rear. If you put the slave on the stage, you must consider the line losses caused by the long speaker leads that you must use. The 16-gage wire provided with Hilton equipment has a resistance of about .8 ohms per hundred feet, and the 18-gage wire used with most others has 1.3. Translated into English,



this means that if you use 200 feet of speaker cord, you can lose almost one fourth of your power to the rear speakers! So putting the slave on the stage is practical only if you have the necessary reserve power. This line loss can be avoided by placing the slave at the rear of the hall. By using two matching transformers, you can run low impedance cable for almost any distance between the master and the slave, without dis-

cernible line loss.

### HOW TO MAKE THE HOOKUP

Set up the master amplifier as you ordinarily would, if you were using only one amplifier; it will drive the front speakers. Into the "Tape record" jack on the master amplifier, plug one end of the shielded cable, or one of the matching transformers. Into one of the "Microphone" inputs of the slave, plug the other end of the shielded cable, or the other transformer, with the necessary length of low impedance cable to connect the two transformers. TURN THIS MICROPHONE CONTROL ON THE SLAVE TO FULL BASS. THIS GIVES FLAT RESPONSE. IF YOU DO NOT USE FULL BASS ON THE TONE CONTROL, THE SPEAKERS DRIVEN BY THE SLAVE WILL SOUND TINNY AND WEAK.



### HOW TO BALANCE MASTER AND SLAVE

If you are driving from both ends, locate the exact midpoint of the hall. Put a called record on the turntable of the master, and turn up enough volume so that you can hear all over the empty hall. Stand at the midpoint of the hall, and have someone turn up volume on the slave until, from the midpoint of the hall, you hear the front and rear speakers at exactly equal volume. Be very careful about this! When you get the balance exactly right, you can take one step forward from the midpoint, and you will hear only the front speakers. One step back from the midpoint, and you will hear only the rear speakers.

Do not allow any further adjustment of the slave! Any adjustment of volume, voice-music balance, or treble-bass compensation which is made on the master will be duplicated on the slave. From here on, operate exactly as if you were using only one amplifier - the master.

If you are not driving from both ends, all of the foregoing instructions apply, except that you may want the slave speaker driving at a different level, to get the desired coverage for your particular situation. But, once again, when you have the balance and coverage that you want, don't allow anyone to readjust the controls on the slave amplifier.



Looking for traditional New England-style square dancing? Come to the Monadnock Region of New Hampshire any Friday or Saturday night and dance to squares and contras called by "Duke" Miller to live music. Every Friday night the Peterboro Golf Club holds open dances 8:30 - 12:00. Every Saturday night the dances will be found in Fitzwilliam Town Hall, 8:30 - 12:00 p.m.

The Belmont (Mass.) Square and Folk Dancers invite you to dance with them on Friday nights the year round. You will dance Folk, Square and Contras to Ted Sannella 8:30 - 11:30, in the First Armenian Church, 380 Concord Avenue, Belmont. The Belmont bus from Harvard Square stops at the door.





# The Lancers

## Part 5

# THE LANCERS

by RALPH PAGE

# IN EUROPE

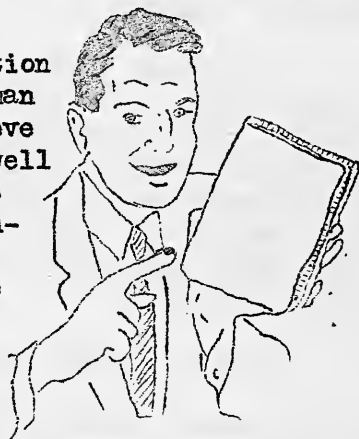
Continuing research into the subject of the Lancers convinces me that no one knows exactly who was the originator of this particular dance form. One edition of the Encyclopedia Britannica makes the startling statement that they were "invented by Laborde in Paris in 1836. They were brought to England in 1850, and were made fashionable by Madame Sacré at her classes in Hanover Square Rooms." The author offers no corroborative evidence. This same edition too, says that the Quadrille was brought to England by William the Conqueror! How interesting - if true!! Many hours spent in the library of Cecil Sharp House in London, England, last October and November were most rewarding. Here are a few of the most interesting items pertaining to the Lancers.

"Social Dance, A Short History," by A.H. Franks says: "One particular form of Quadrille which gained fantastic popularity in the middle of the century, a popularity which did not wane for about fifty years, was the Lancers. Although this form of square dance came into being shortly after the arrival of the Quadrilles into England, it does not appear to have found



much favour until about halfway through the century. Philip Richardson carried out a great deal of research into the question, discovering an advertisement which appeared in the Dublin Evening Post of May, 1817 which contains a reference to the Lancers. He also found two possible claimants for the credit of originating the dance."

Philip J.S. Richardson, mentioned above, is a highly respected man in English dance circles. I believe that he is still living, though well over ninety years of age if he is still with us. A professional dancing master for many, many years, he might best be described as the "doyen" of ballroom dancing. His book "The Social Dances of the 19th Century," is an excellent reference work on the subject.



He writes about the Lancers as follows, beginning on page 70 of his book. "Although that well-known variation of the Quadrille, known as the "Quadrilles des Lanciers" or more popularly "Lancers" was invented very shortly after the introduction in 1815 of the Quadrille in England and was evidently danced occasionally, it does not appear to have come into favour until considerably later in the century.

"I have found it impossible to discover with certainty who was the inventor of this dance. There are two claimants, and one cannot say whether one of these "borrowed" the idea from the other or if they both drew from a common unknown source."

The oft-mentioned advertisement in the Dublin Evening Post is given by Richardson on page 71 of his book: "NEW QUADRILLES-This Day is published by I. Willis, No. 7 Westmoreland Street, price 3/3d.

"La Dorset", "Lodoiska," "La Native", "The Lancers", with the figures in French and English as danced at the Countess of Farnham's Ball on Wednesday 9th of April 1817 at the Nobility's Assemblies and at the Rotunda.

The music by Yaniewicz and Spagnoletti. The figures by Mr. Duval.

"To which is added a new Waltz by Spagnoletti, the much-admired Stop-Waltz and the National Waltz respectively dedicated by permission to the Right Honourable the Countess of Farnham - arranged for the Pianoforte, Harp or Violin."

Richardson goes on to say: "I have in my possession a copy of a later edition of this piece of music which bears the title "The Lancers' Quadrilles or Duval of Dublin's Second Set." The title page also contains a reference to the Lancers being danced at Almack's, and from the imprint this particular edition seems to have been published by the London office of the same firm of Willis."

Duval's figures were:



1. La Dorset (Music by Spagnoletti)
2. Lodoiska (Music by Kreutzer)
3. La Native (Music from The Beggar's Opera)
4. Les Graces (Music anonymous, with the alternative of music from The Haunted Tower, "Pretty Maiden", by C.E. Horn).
5. Les Lanciers (Music by Yaniewicz).

As regards the occasion on which these were danced the Freeman's Journal of Dublin, April 11th, 1817, says: "FASHIONABLE INTELLIGENCE-The Countess of Farnham held a Grand Ball and Supper on Wednesday April 9th 1817, attended by - nearly 300 fashionables."

Richardson goes on to note that "The second claimant was one Joseph Hart, who published his "Les Lanciers, a second set of Quadrilles" in 1820, by Whitaker and Co. of London. This title page sets forth "Les Lanciers, a second set of Quadrilles for the Pianoforte with entirely new figures, as danced by the nobility and gentry at Tenby in the summer of 1819. Composed and most respectively dedicated to Lady and the Misses Beechy by Joseph Hart, London, for the Author Whitaker & Co. 75 St. Paul's Churchyard."

Hart's figures and music were:

1. La Rose (Music by Spagnoletti)
2. Lodoiska (Music by Kreutzer)
3. La Dorset (Music from The Beggar's Opera)
4. Les Lanciers (Music by Yaniewicz)
5. L'Etoile (Music by Storace, "Pretty Maiden" from The Haunted Tower).

Again from the same book: "Further research has revealed the fact that the music for all figures was either by an English composer or arranged by a foreigner whilst in England. When selected from that of a foreign composer, that composer was in England about the time of the introduction of the dance. This leads me to suspect that the dance was of English origin."

"Spagnoletti was a violinist who led the orchestra at that time in the King's Theatre, London. The figure "Lodoiska" undoubtedly takes its title from the musical romance of that name partly composed by Storace and partly adapted by him from Kreutzer and Cherubini, produced in 1794. Kreutzer is credited with the music for this figure".



During the first half of the century Quadrilles were so popular that variants of them had short shift. It does seem though, a long time for the Lancers to wait until about 1850 to become really popular. Once adopted by society they made up for all lost time growing in popularity and enjoying a long and happy life for over sixty years.

Mr. Richardson gives a description of Duval's Lancers on page 141 of his book. He notes too, that his description is confirmed in a "Guide to the Ballroom" by R. Hill and published in Lincoln in 1822. The figures

for Hart's Lancers are found on page 142 with this statement that they are "taken from "La Terpsichore Moderne", a Ballroom Guide by J.S. Pollock. It appears to have been published about 1830."

Desrat in his Dictionnaire, clearly states that the Lancers were of English origin, adding that they were introduced into France in 1848.

All of which brings us down to the aforementioned Madame Sacré. Mrs. Lily Grove in her Dancing (Badminton series) says that she was a fashionable dancing-mistress of that time (1840-50). She trained four young debutantes and their partners in the intricacies of Hart's Set, and when it had been thoroughly mastered they performed the dance at some of the big balls of the high season. It soon became most popular.



For some time after the revival of the Lancers it seems to have been customary to use the original music, but gradually other tunes were substituted. In fact it became customary to use music based on popular musical comedies, operettas and even operas of the day.

In Part 4 of the series on the Lancers, we promised to give you some European Lancers in Part 5. So here is one from France. It was taught by Germain and Louise Hebert at our May Folk Dance Weekend exactly as they saw it danced at a folk dance camp at Pont-Chretien, France, in 1964. The record used was: "Les Quadrille des Lanciers", Uni-Disc Ex-45-190M. The music on this recording with the exception of one figure is identical to the "Original London Lancers".

Figure 1. Les Tiroirs or La Dorset

Intro: Bow to partners, to opposite, to corners

First two forward and back (M 1 and W 3)

Forward again. Turn opposite with both hands once around CW and return to places.

Same two couples (1 & 3) change places with walking steps, cpl 1 passing between cpl 3. Both cpls turn in toward partner to face opposite once more. Repeat with cpl 3 passing between cpl 1.

All bow to corner (quite slowly)

All turn corners CW once around. Return to places. Repeat figure for M 2 & W 4; M 3 & W 1; M 4 & W 2.

Figure 2. Les Lignes or La Lodoiska or La Victoria

Intro. Same as in Figure 1.

First couple forward and back (4 steps)

Forward again to center. Leave lady in center facing partner.

Same couple chasse 4-steps to own right, then chase 4-steps to own left to places in center of the set.

Same couple turn CW once around to finish in original head position.

Side couples separate, join the heads in lines of four. (While cpl 1 is turning into place - cpls 2 & 4 release partners hands and join hands with head couples)

Both lines forward and back (4-walking steps)

All turn partners CW once around

Couples 2, 3 and 4 repeat figures in turn.



## Figure 3. Les Moulinets or La Native

Intro: As in Figure 1.

First two forward and back (M 1, & W 3)

Forward, bow and curtsey as music slows

The same two return to original places

All four ladies grand chain

Repeat for other couples in turn.

## Figure 4. Les Visites or L'Ecoisaise or Les Graces

Intro; As in Figure 1.

All join right hands with partner

Head two couples (1 & 3) lead to the right. Bow and curtsey to couples 2 & 4 respectively. Then head two couples move around inside the set to couples 4 & 2 to who they bow and curtsey in turn.

Couples 1 & 4, 3 & 2 make a right hand star and turn once around. CW

Men join both hands with partner and turning CW all move back to original places.

First two couples right and left four (Do not take hands in doing this).

Repeat entire figure for side two couples. Then repeat whole figure for both heads and sides once more.

## Figure 5. Les Lanciers

Intro. As in Figure 1

All grand right and left once around to places

With right hands joined, couple 1 promenade around the inside of the set, greeting couples 2, 3 and 4, to finish in own place facing out of the square, while the other couples line up behind couple 1. (As couple 1 moves past couple 2, they fall in behind couple 1 to stand directly behind them in the line; couple 4 falls into line behind couple 2; couple 3 remains in place).

All chasse 4 steps. M to R, W to L. M pass behind

their partners. All balance forward and back.

All rechange to place. All balance forward & back.

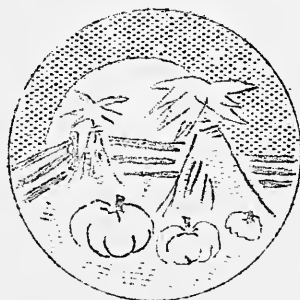
All promenade. (M to L, W to R, single file. As they meet partners halfway round the set, they promenade by couples into original line of four.

All forward and back - 4 steps

Forward again and turn partners CW into original place in the square.

Repeat figure with other couples leading in turn.

Finale: All polka around the room.



### SWISS LANCERS

Karl Wegmann, formerly of Zurich, Switzerland, now of Aspen, Colorado, sends this version of the lancers. Danced to the same record and music as the version just given. In fact, it is almost the same dance. The directions however, are much more explicit. Since we are trying to make this series as complete as possible we are including it. Karl writes that the original text is by: M. Pierre Bordier, Versoix / VD. Translated by Richard Crum and Karl Wegmann.

Introduction: Each of the five figures is preceded by the following "Honoring Figure":

Meas.

1-2 Partners face and each takes 1 sidestep R with R ft, closing L ft without weight; then M bows, W curtseys

Meas.

3-4 Still facing, each sidesteps L with L ft, closing R ft without weight, then repeat bow and curtsey.

5-8 Join R hands and walk one full turn in 8 steps, all end up facing ctr as at the beginning.

## Figure 1. Les tiroirs (The Drawers)

Meas.

- 1 - 2 M 1 & W 3 meet in ctr with 4 steps beg. R ft.  
(i.e. 3 steps fwd. close on 4th, taking weight)
- 3 - 4 M 1 & W 3 retire to place with 4 more steps beg. R ft.
- 5 - 8 M 1 & W 3 advance again, join R hands and turn almost one full turn in the middle. They release hands as soon as they are facing their own ptr & advance twd their ptr offering L hand and making one L-hand turn with own ptr back to place.
- 9 - 12 1st & 3rd cpls change places, cpe 3 dividing and allowing Cpl 1 to pass through. Both turn as cpls to face ctr once they reach opposite position.
- 13-16 1st & 3rd cpls return home, this time cpl 1 dividing, etc.
- 17-20 All face corner and do 4 balances (a balance is a sidestep with one ft and slight point with the other foot). All begin with R ft.
- 21-24 Give R hands to corner, turn once around and return to place, all in 8 steps.

Repeat whole Figure, M 2 &amp; W 4 active

"	"	"	M 3 & W 1	"
"	"	"	M 4 & W 2	"



## Figure 2. Les lignes (The Lines)

Intro. As in Figure 1

Meas.

- 1 - 4 1st cpl 4 steps fwd and 4 steps back
- 5 - 6 In 4 steps M 1 leads his ptr into the ctr into a position in which her back is twd the space between cpl 3 & 4; he himself is facing her ( his back twd space between cpl 2 and his own original position).
- 7 - 8 M 1 & W 1 each chasses in 4 gallop steps straight to own R (their line of movement will be on a diagonal through the square, i.e. on a line SW by NE if one thinks of 1st cpls original position as South). Don't leave the square. Then keeping eyes on ptr M 1 & W 1 balance fwd & back in new position, beginning R ft.



Meas.

- 13-14 M 1 & W 1 chasses L in 4 gallop steps to meet again in ctr.
- 15-16 M 1 & W 1 join R hands and turn with 4 very quick steps, separating at the end, whereby M 1 & W 1 each end up beside own corner (facing in).  
Meanwhile, during these same meas. (15016) cpl 3 join R hands, turn once in 4 steps, separate and end up beside corners.

At this point there are now 2 lines of 4 dancers each, facing each other in the position of 2nd & 4th cpls.

- 17-20 The lines advance in 4 steps & retire in 4 steps  
21-24 Ptrs give R hands and turn into place with 8 sps

Repeat whole Figure with cpl 2 active (lines in 1st & 3rd cpls positions)

Repeat whole Figure with cpl 3 active (in 2nd & 4th pos.)  
" " " " cpl 4 " (in 1st & 3rd pos.)

### Figure 3. Les moulinets (The Mills)

Intro. As in Figure 1

Meas.

- 1 - 2 W 3 takes 4 steps fwd  
3 - 4 W 3 takes 4 steps back, at the same time M 1 takes 4 steps fwd  
5 W 3 takes 2 steps fwd, at the same time M 1 takes 2 steps backwards  
6 W 3 & M 1 sidestep-close with bow & curtsy  
7 - 8 W 3 & M 1 retire to place in 4 steps  
9-14 In 12 steps all 4 ladies join R hands in a star and move CW once around  
15-16 Give L hand to own ptr and turn into place

Repeat whole Figure with W 4 & M 2 active in meas 1 - 8  
" " " " W 1 & M 3 " " " 1 - 8  
" " " " W 2 & M 4 " " " 1 - 8



## Figure 4 Les visites (The Visits)

Meas. 1 - 8 Intro. As in Figure 1

- 1 - 4 1st cpl goes to 2nd cpl in 4 steps beginning R ft then, sidestep-close with bow and curtsy
- 5 - 8 In 8 steps 1st cpl turns as a couple CCW and goes to 4th cpl and face them
- 9-10 Individual dancers in cpls 1 & 4 chasse sideways, W to the L, M to the R, M passing behind ptr.
- 11-12 Each dancer balances fwd and back in new position
- 13-14 All chasse back
- 15-16 1st cpl backs into original place
- 17-24 Cpls 1 & 3 right and left through (giving hands) and back again.

Repeat whole Figure 3 more times with cpls 2, 3 & 4 respectively active.

## Figure 5 Les Lanciers (The Lancers)

Meas. 1 - 8 Intro. As in Figure 1



- 1 - 16 Grand rights and lefts with 2-steps; when ptrs meet halfway around, greet each other with a nod of the head.
- 17-20 1st cpl in 8 steps move around inside the square and back to place facing out.
- 21-24 Cpls 2 & 4 step into a column between cpls 1 & 3 (Cpl 3 remains in place). Cpls are now in a column all facing the same direction in the following order: 1, 2, 4, 3.
- 25-26 Individual dancers chasse sideways with 4 gallop steps, W L in front of their ptr. M to R.
- 27-28 Each dancer balances fwd and back in new position (W L ft, M R)
- 29-32 All rechasse to previous position and balance fwd and back (W begin balance R ft, M L)
- 33-36 Cast off: M 1 leads other men around to L; W 1 leads other Women around to R.
- 37-40 As partners meet at bottom of the set they join hands and move up the set again into the original column, release hands, face ptrs, joining

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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Chorges & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project I am working on. ALSO, any old-time music, for violin or full orchestra. Dance music only, please. Send to

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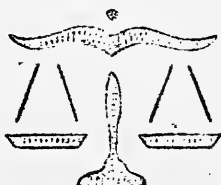
Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144.

- hands in 2 opposite lines (1 M's line; 1 W's line).  
 41-44 The 2 lines advance and retire (4 steps fwd and  
 4 steps back).  
 45-48 Lines advance again, ptrs join R hands and turn  
 into home position.

Repeat whole Figure with cpl 2 leading out

" " " " cpl 3 " "  
 " " " " cpl 4 " "

- to be continued -



Buffalo, N.Y. Folk Dance Camp will be held on Labor Day Weekend, September 1-4, 1967. Write to Dennis Piatkowski, 655 Kenmore Ave. Buffalo, N.Y. 14223, for further details.

The Country Dance Society announces two Summer Square Dances at its 3 Joy St. Boston, Mass., hall, 8:00 p.m. Thursday, July 20, Rich Castner will be the caller; and Thursday, August 24, Ted Sannella. Live music. All are welcome! The Society also announces its annual Cardigan weekend for Sept. 15-17, 1967. Write them at above address for more information.



# CONTRA DANCE

## HAYMAKERS' JIG

music: "Dunroamin' Jig" original tune by Ralph Page



couples 1, 3, 5, etc active  
cross over before dance starts

Active couples balance & swing the one below  
Active couples balance & swing partners in the center  
Down the center four in line  
Turn along, the same way home  
Within the lines the same two ladies chain

It's hard to believe that we have neglected this real old-time contra. Anyway, now you have it. It is one of a group of easy contras suitable for a "first" contra. Don't let that put a curse on it; it is just as well liked by veteran dancers. Especially if you are able to vary the "Down the center four in line", into something like "The lady take two men, down the center three", or "The man take two ladies, etc". Or "Any three down the center," or have them go down four in line then say: - "ANY three come back, etc." or "All the Democrats come back". In other words, have fun with the dance. That is if you are familiar with contra calling!!!



# SQUARE DANCE

## TED'S ATLANTIC POLKA QUADRILLE

An original square by Ted Sannella, Lexington, Mass. It is danced to Don Messer's recording of the Atlantic polka Quadrille, 2nd change, and the music is published in Messer's "Downeast Fiddle Tunes".

### The Dance

The head two couples separate, go halfway  
round the outside ring  
The side two couples pass right through and  
everybody swing  
Allemande left your corner, do-si-do your own  
Allemande left your corner again and a right hand  
round your own  
Grand right and left around  
Meet your partner, pass her by and  
do-si do the next  
Swing this lady (a full 16 ct swing)  
Promenade her homw (to gent's home)  
Ladies grand chain over and back.



THANKS: To Iva Randall, large package of old-time songs.

Good For Nothing: I have the same opinion of dances that physicians have of mushrooms: The best of them are good for nothing!

St. Francis de Sales (1609)



# FOLK DANCE

## MAKAZICE KOLO

### Serbian Circle Dance

No partners. Hands joined downward in a closed circle. Face center throughout.

1. Moving sideways to the right, take seven steps leading with the right foot and stepping behind with the left foot on the even count. Finish with weight on the right foot. (One step per beat of music and hold for the eighth count).

Repeat above moving to the left and starting with the left foot and right going behind on the even count. Finish with weight on the left.

2. Still facing the center, take a small step forward onto the right foot. Step forward onto the left foot (in front of right and slightly crossed over). Chug backwards on both feet, keeping the weight forward on the balls of each foot. Pick up the left foot and place

it alongside the right while bringing heels down so that both feet are flat on the floor..

Repeat part 2.

NOTES ON THE DANCE

It's been quite a while since we presented a dance from Jugoslavia. Makazice kolo is a simple and easily taught dance with a pleasing tune. With this as a first kolo perhaps you can gain the interest of beginners enough to try some of the more complicated Balkan dances.

We learned Makazice from Dick Crum, outstanding Balkan dance authority, who introduced it in this country. The record we use is Folk Dancer MH 3023 (this record also contains Bela Rada and Poskakusa Kolos, both quite useable. Be sure to watch your weight evenly on both feet as you move in part 1, so that there is no pronounced up and down motion. A common error is to dip with a deeply bent knee on the step behind as in the Irish "sevens" - try to avoid this.

The name of the dance is pronounced "Ma-ka-zee-tse" Kolo.



JUST UNDER THE WIRE

The Twelfth Santa Barbara Folk Dance Conference will be held this year August 13-20, 1967 with the following - Andor Czompo, Eugene Ciejka, Ann Czompo, Ed Kremers, Vilma Matchette, C. Stewart Smith, William Pillich and Emilio Pulido on the staff. Further information may be obtained by writing the Conference at University of California, Santa Barbara, California, 93106. But do it at once since the enrollment is limited.



# FOLK SONG

## THE BANKS OF THE GASPÉREAUX

Northern New England



Come all you jolly lumbermen,  
 I mean to let you know  
 The Yankee boys will come no more  
 To drive the Gaspereaux.  
 You told them all the lies you could;  
 You were their bitter foe;  
 Bad luck attend those wild bushmen  
 That drove the Gaspereaux.

You tried to scare the lumbermen  
 And fill our hearts with fear;  
 You told them all their logs would not  
 Come down the stream that year;  
 Our boss spoke bravely to the men,  
 Saying, "We'll let those bushmen know,"  
 And it was but three weeks after,  
 That we drove the Gaspereaux.

One of those natives had a daughter,  
And she was lovely too;  
And she was much admired  
By one of the Yankee crew;  
She always wore a purple dress,  
And a red apron also,  
We called her Robin Redbreast  
On the Banks of the Gaspereaux.



One day as I was walking,  
She took me by surprise,  
To see such a beautiful creature  
Appear before my eyes;  
I thought that I would watch her,  
To see which way she'd go;  
But she fell into my arms  
On the Banks of the Gaspereaux.



"Rise up, rise up, my pretty fair maid,  
And come along with me,  
And I will show you a short cut  
Across the country;  
I'll dress you up in silks so fine,  
And to the States we'll go;  
We'll bid adieu to these dismal scenes  
Here on the Gaspereaux."

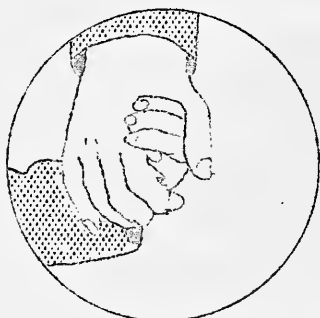


"O no, O no," this fair maid says,  
"This thing it ne'er can be;  
My sister would lament for me,  
My papa he would grieve;  
But go and ask my papa,  
And to the Church we'll go;  
I'll be your kind companion  
On the Banks of the Gaspereaux."



But now this couple are parted - ne'er to meet again,  
One on the Gaspereaux - The other in the State of Maine.  
We'll drink a health to Robin - the Stars & Sripes also;  
We'll bid adieu to the dismal scenes  
Here on the Gaspereaux.

# SQUARE DANCING FOR THE HANDICAPPED



by LES CHEWNING  
(Mike & Monitor)

Square dancing is not only a wonderful recreation for people who are well but it is also a boost to those who are handicapped because of old age, injuries, incurable illnesses, and mental or physical retardation. Some of my experiences as a caller illustrate this.

I started calling with a square of young folks in my basement. Before long, we had three squares. These youngsters rapidly became proficient dancers, and it was fun to them to put on an exhibition dance at various places.

One of the first places we visited was the D.C. Home for the Aged - destitute old people with no families to care for them. We put on a  $1\frac{1}{2}$ -hour variety show of square dancing, cow-boy songs, and a magic act. During one of the cow-boy songs an elderly colored man with white hair, in his 80's at least, got up and as an impromptu act did a soft-shoe dance which brought down the house. All of us felt well rewarded to see smiles on faces that had not smiled in a long, long time.

One of my trips as a caller was to the psychopathic ward of a military hospital. I was given an escort who took me through four doors, unlocking and then locking each door as we went through. In the big room inside the fourth door, three squares were waiting to dance - male hospital patients in various stages of recuperation from mind-shattering experiences during World War II, with volunteer Red Cross workers as partners. The dancing began and soon blank stares were being replaced by smiles of relaxation and interest.



One of my numbers was a patter call entitled "Chase the Rabbit". Right in the middle of the dance, when I was calling the figure like this: "Chase the rabbit, chase the squirrel, chase the pretty girl 'round the world; now the possum, now the 'coon, chase that big boy 'round the moon." A colored man dropped out of one of the squares and sat down. Of course we stopped the dance to see what was wrong. Upon inquiry the young man replied: "He ain't calling me no coon." When it was explained that "coon" meant "raccoon" and not him, he got back into the square and the dance went on. The patients' enjoyment of the dance was evident. I know that for two hours their minds had been taken away from their personal problems. I have been told that group activity like this is good therapy for mental patients and that square dancing ranks high in this respect.

One of my trips with my young folks was to the D.C. Home for Incurables. When we were ready to begin our ex-

hibition, the patients were brought in - some on crutches, some in wheel chairs, and some on stretchers. I could tell that it was having an effect on the young folks of our group, but they responded by putting on the best exhibition they had ever done. Again we saw smiles on faces that had little to smile about, and we were glad that we could bring a little joy into the lives of these unfortunate people.

Four years ago I was asked to call for a group of retarded children ranging in age from 12 up. They loved it, and it was a great satisfaction to me and Mary to see their smiles and hear their laughter as they took part in this wholesome activity. Many of the parents have told me how much square dancing has done for their children in helping them adjust to our normal world.

I have no special technical advice to offer callers who may be asked to call for such groups as I have mentioned. The secret of success I believe, is just plain being willing to share our fun-filled activity with those who, through no fault of their own, are denied so many of the things that we take for granted.



To be human should be considered a privilege and not an excuse.

You never realize what ignorance is until you begin working on a crossword puzzle.

Nothing makes temptation so easy to resist as being broke.

In the old days a man who died with his boots on was known as a bad man. Now he's a pedestrian.

Most often, people aren't as sympathetic as they are curious.



# IT'S FUN TO HUNT



Keene (N.H.) Evening Sentinel  
Feb. 28, 1889

West Swanzey:- "The annual "Old Line" ball took place at the Evans House on Thursday Afternoon and evening. The ball is one of the features of the winter season and the event is always looked forward to with pleasure, not only by those who live in town, but by many former residents. Unlike the modern ball, these parties begin in the afternoon and are attended by whole families.

The guests began to arrive shortly after two o'clock, and within an hour of that time the card tables were surrounded by interested players. The severe cold did not seem to interfere with the attendance or the pleasures of the occasion.

George E. Whitcomb had charge of the dancing and shortly after four o'clock the first figure was formed. The venerable Sylvander Whitcomb, who is in his eightieth year, and his daughter were the first couple and Mr Whitcomb showed the younger dancers how "Money Musk" was danced fifty years ago. At six o'clock there was an intermission for supper, after which the dance was resumed. Mr Evans, proprietor of the hotel served an elegant turkey supper and it was nearly ten o'clock before the dining room was cleared."

New Hampshire Sentinel, 2/17/1870:- The ball given by John Sedgewick Post, G.A.R. at Cheshire Hall on the evening of the 4 inst. was a decided success. The hall was very tastefully decorated with flags, pictures of our most eminent and distinguished general officers, and a variety of emblems and designs appropriate to the occasion. The music by the Keene Quadrille Band was excellent, and the Grand Army Quadrille arranged expressly for the occasion by Prof. Merrill, and containing many of the bugle calls which were so familiar to those who were in the service was received with universal enthusiasm. It was a very enjoyable affair and the large number who participated evidently appreciated it, as the popular verdict was "for a downright good time it was hard to beat."



New Hampshire Sentinel, 3/3/1870. Winchester:- "The dance at the town hall on the 10th inst. was a perfect success. All who were in attendance conducted themselves with propriety and strangers were made to feel perfectly at home. The music by Gate's Band of Fitchburg was very fine. One hundred couples were present and the managers, and others, exerted themselves to their utmost to provide for the comfort of all. We are informed that no one claimed the reward offered "to any one who could not have a good time." The supper provided by Mr. Peterson was excellent."



New Hampshire Sentinel, 4/28/1870. At a ball in high life a young man and an old gentleman seated near each other were yawning so that their jaw bones were in danger of discolation. "Are you having a good time?" asked the young fellow. "Me? Not at all." Let's cut it then". "Can't. I'm master of the house."





New Hampshire Sentinel, 2/12/1974. Walpole:- "The sheet and pillow case dance that came off in the town hall last Friday night was a complete success. About seventy dancers appeared in costume, presenting a novel and funny appearance, which delighted a large crowd of spectators. Amount of receipts, \$140,00."

New Hampshire Sentinel, 2/19/1974. Unionville. "There is to be a calico ball at Union Hall on Friday evening of this week, at which the ladies are expected to appear in calico dresses. Music will be furnished by the Strauss Orchestra, five pieces. A general invitation is extended."

New Hampshire Sentinel, 3/19/1874. The dancing season closes in this town on Friday evening of this week, when the Keene Quadrille Band, which has burnished excellent music for the assemblies and nearly all the parties in this vicinity during the winter, will have a complimentary benefit at Cheshire Hall. Mr. Sherman gives the use of the hall, and the entire proceeds of the entertainment will go for the benefit of the Quadrille Band, which on this occasion will be assisted by two extra pieces. It is hoped that all who have in the past enjoyed the fine music for which this band is noted, will turn out and give them a rousing benefit.

Ditto - 3/26/74:- The benefit tendered the Keens Quadrille Band last Friday evening resulted in a net profit of about seventy-five dollars.

New Hampshire Sentinel, 10/4/1874. The following two advertisements:



Keene Quadrille Band are prepared to furnish Music for Balls, Parties, Levees, etc. Apply to Will Allen, agent, Keene, N.H.



DANCING: Wm. Wood will commence his School for instruction in the Waltz, Polka, Schottische (new) Galop, Polka Redowa, etc. (as taught by Prof. E.W. Masters of Boston) on Wednesday Evening October 21 at 7 o'clock in City Hall. Terms: Gents \$5,00. Ladies \$2,00, for twelve lessons. Private lessons given. P.S. Will take schools in towns adjoining.

New Hampshire Sentinel, 11/26/1874. Chesterfield:- "Suppose everybody and his wife, and some others, will go to the dance at Chesterfield Factory Thanksgiving night. Don't know anything about the music, nor even whether there is to be any; but 'mine host', Gurnsey has some nice turkeys for supper, with other "fixins", that will doubtless prove equal to the occasion. Just you try it and see."

New Hampshire Sentinel, 12/17/1874, Chesterfield:- - "Farr's shop at West Chesterfield was "dedicated", whether to labor or Terpsichore, we are not certain, a few evenings since, by a social dance. We shall not pronounce it legally performed, however, as we were unavoidably hindered from taking part in the services, and we motion that it be done once again, and more than once, if agreeable. The shop is two stories in height, and "big as a meeting house", and dancing is about the best use for it."



27

New Hampshire Sentinel, 3/2/1876, Chesterfield: "About forty couples attended the dance at Chesterfield Factory last Thursday evening, in spite of the driving snow, a zero temperature and the fact that some roads were impassable by the drifts; a condition that some of them have hardly recovered from at this writing. Probably if it was on the eve of election day, and a Democrat lived at the extreme limits of the town, a path would be cleared to his very door sill! The next dance will be held March 10 - plenty of time to fill the roads to overflowing, or to get rid of the whole mass and replace with mud a foot deep! Which way will you have it?"



Same paper. Same date. Marlow: "The leap year ball on the 14th inst. was a success, at least as far as enjoyment was concerned. Notwithstanding the inclemency of the weather there was very nearly a hall full of dancers, all of whom evidently had a first rate time with an Al supper thrown in. Owing to the efficiency of the ladies who managed the affair the bar was closed, and the gentlemen were allowed but one cigar apiece. We wouldn't mind if leap year came oftener. Among the out-of-town guests we noticed the tall, commanding form of Keene's efficient City Marshall."



New Hampshire Sentinel, 3/16/1876, Hinsdale: "As was expected, about twenty couples went from here to Bernardston on Tuesday last for a leap year sleigh ride. From all accounts it appears that they had an unusually happy time. The ladies were exceedingly open-hearted and generous in their treatment of the gentlemen. They secured a hall for dancing, employed a band for music and provided a grand supper. To close up the entertainment at B. they invited the gentlemen to partake of refreshments again. The latter seemed surpris-

ed at the magnanimity of the ladies and could hardly consider it gallant to accept such liberality, but finally yielded to the urgent solicitations of their fair companions and accompanied them again to the tables, when to their astonishment they were invited to a grand raid on a raw salt codfish said to have been "four and a half feet long", which constituted in the main the closing repast. The young chaps each secured a section of the monster as a leap year trophy which will be kept to refresh the memories of future years. The backmost member of the creature only was left and that was forwarded by mail the next day to a disconsolate fellow who had been unserved."

We wish to call attention to our readers of "Let's Dance" a Magazine for Square and Round Dancers, Vol. 1, No. 1 of which was recently received. Edited by Howard Ellis, "Let's Dance" is a neat professional-looking magazine. The first issue, 9 x 6 inches, consists of sixty-eight pages, printed on coated paper throughout, two column, on a variety of subjects interesting to all square and round dancers. It will be published monthly by the Let's Dance Publications, 5225 Connecticut Ave., Washington, D.C. 20015 at \$4.00 per year of 12 issues. Introductory offer for new subscribers, \$3.00.

The 1967 Fall Folk Dance Camp at Oglebay Institute, Camp Russel in Oglebay Park, Wheeling, W. Va. will be held from Friday, September 1 through Monday, September 4, 1967. Detailed information may be obtained from the Institute at 841½ National Road, Wheeling, West Virginia, 26003.

The 17th National Square Dance Convention is to be held at Omaha, Nebraska, June 20, 21, 22, 1968.



# PAINLESS FOLKLORE

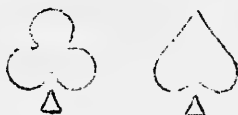
## Midsummer Superstitions

There is a belief in parts of Mexico and Paraguay that hair must be cut on St. John's Day (June 24). If it is not cut then, it will stop growing for the rest of the year. Certain Peruvian Indians burn their old clothes on St. John's Eve, believing that their poverty will burn up with the clothes.

Young South American girls use the day to foretell their marriage chances. They plant corn and beans. If the corn comes up first, the girl will marry a foreigner since the corn is blonde; if the beans come up first the husband will be of her own race since beans are dark.

## Bamboo Cutting

Ceremonies and festivals are common in present-day Japan, many based on ancient legends. On June 20 in Kyoto a bamboo-cutting ceremony takes place in which two teams from adjoining districts compete to cut bamboo, representing a legendary serpent into three pieces. A good harvest is assured for the district whose team wins in the bamboo cutting.



## Bees And Weather

If bees fly far from the hive, the weather will be good; when bees stay close to the hive, rain is near. It is rural knowledge that a bee was never caught in a shower.

## Flavor Hint

Flowers of the elderberry bush, cooked with gooseberries in a pie, are said to produce a delicious flavor resembling muscatel grapes.

Devotees of natural foods tell us that elderberry blossom clusters dipped in waffle batter and fried in deep fat are a gourmet's delight. Or the flowers may be pulled from their stems and added to pancake batter.

## Good Luck

If a cobweb brushes against your face, you will have good luck.

If you can blow the fluff off a dandelion in just one puff with your eyes closed, you are insured of good luck.

## Cat Lore

If you move a cat to a new house, butter its feet and put it around a table leg four times, and it will not run away.

## Proverbs

Do not insult the mother alligator until after you have crossed the river. (Haitian).

Don't marry for money; you can borrow cheaper. (Scot.)

It is indiscreet for a rat to gnaw a tiger's tail (Chi)

Choose your wife, not at a dance, but in the harvest field. (Czech).



DO YOU

REMEMBER?



When cigars were made with a straw in the center so they would draw?

When you went home for dinner, how sometimes mother would tell you that the water boiled out of the potatoes, and that it was a sure sign of rain?

And when you were seated at the table, if you took a slice of bread, or anything else on to your plate when you already had some, she would say that it was a sign that somebody was coming to the house that was hungry? This was a pretty safe bet, for it was no uncommon thing to have a tramp knock at the door at mealtimes.

or

When you started to work, perhaps it did begin to look like rain, and if you saw a load of empty barrels, that made it a sure thing?

And when the rain came, remember how they used to say that if it didn't clear up at eleven or three, it wouldn't clear up all day?

When you saw a load of hay coming, how you would wish on it? But your wish wouldn't come true if you looked at it after having made your wish.

or

Can you remember, if somebody made you a present of a jack-knife or a pair of scissors, how you always paid them a cent, for they said that sharp articles received as gifts would "cut" friendship if they were not paid for?

When practically every home had a canary?

or

When on every New Year's Day you always wore something new to assure of having plenty of new clothers throughout the year?

When you went berrying, remember how you had to throw the first one picked over your right shoulder to insure filling your pail? If you were foolish enough to eat it, it meant no luck at all?

When there were plenty of folks who would say when they saw a shooting star, "There's been a death somewhere!"

or

When folks used to think that it was bad luck to cross the route of a funeral procession?

When sharply-dressed gents were called Dapper Dans, or Beau Brummells, City Slicker, Dude, Sharpie, Fancy Dans or a Clothes Horse?

Remember taffy-pulls, camisoles, hokey-pokey, Mother Hubbard and Billiken Dolls?

Remember when? It really isn't so long ago!

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### Tongue Twisters

Five brave maids sat on five broad beds, braiding broad braids. I said to them, "Braid broad braids, brave maids"

Twixt six thick thumbs sit six thick sticks.

Sheep shouldn't sleep in a shed or a shack.

Six sick soldiers sighted six sinking ships at sea.

Round the rough and ragged rocks the rugged rascal ran.

Four fat Frenchmen fried a feathered fowl for five funny farmers.

Clarice cuddled Clara's calico cat carefully.

Seven sly soldiers stole a slick sick salmon.

## ABRACADABRA

This mystical word, well-known to most children, maybe had its origin in the ancient Cabbala of the Thirteenth Century. Written as in the accompanying figure and worn as an amulet, it was believed to have power to ward off and cure disease.

A B R A C A D A B R A  
A B R A C A D A B R  
A B R A C A D A B  
A B R A C A D A  
A B R A C A D  
A B R A C A  
A B R A C  
A B R A  
A B R  
A B  
A

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## IDLE THOUGHTS

How easy it is the night before to get up early in the morning.

An editor says the rising generation will see a new dawn. It won't unless it gets up earlier.

It takes a wise man to know he's fighting for a principle or merely defending a prejudice.

If there is plenty of room at the top, as everybody says, why all the shoving up there?

The worst use that can be made of success is to boast about it.

The truth doesn't hurt unless it ought to.



## COME AND GET IT

### OLD-FASHIONED APPLE DUMPLINGS

$1\frac{1}{2}$ cups sugar	Several drops red food coloring
$1\frac{1}{2}$ cups water	
$\frac{1}{2}$ teaspoon cinnamon	3 tbs butter or margarine
$\frac{1}{2}$ teaspoon nutmeg	

Enough biscuit mix to make an 18-by-11-inch rectangle when dough is rolled out to  $\frac{1}{4}$ -inch thickness.

6 medium apples, pared and cored

Extra butter, cinnamon, and nutmeg

6 teaspoons sugar (extra)

Combine sugar, water and food coloring, bring to a boil, and remove from heat. Stir in three tablespoons butter. Mix biscuit dough as directed on package and roll out to  $\frac{1}{4}$ -inch thickness. Cut into six-inch squares. Place one apple in center of each square, sprinkle liberally with sugar, cinnamon, and nutmeg; dot with butter. Moisten edges of dough and fold corners of squares to center, then pinch edges together. Prick in several places with the point of a knife to let out steam.

Place dumplings one inch apart in a baking pan, pour

the syrup over and sprinkle with sugar. Bake at 375 degrees for 35 minutes or until apples are tender and the crust nicely browned. Serve warm with cream. Serves six.



### BAKED STUFFED CLAMS



Combine: 1 can chopped or minced clams with broth, 2 cups bread crumbs, 2 tablespoons chopped green pepper,  $\frac{1}{4}$  lb. butter or margarine, dash of garlic, salt, pepper, Worcestershire sauce. Spoon into greased shells. Sprinkle with grated cheese. Bake 20 minutes or until brown in hot oven. This is a wonderful hors d'oeuvre or appetizer.



### STEAMED BLUEBERRY DUMPLING



4 cups blueberries	2 cups flour
2 cups sugar	4 tsp. baking powder
1 tsp. vinegar	1 tsp. salt
1 tbsp. butter	$\frac{3}{4}$ cup milk

Mix flour, baking powder and salt; add butter, mix until mealy; add milk. Put sugar, berries and vinegar in bottom of buttered baking dish. Cover with sifted flour mixture and steam forty-five minutes.



### FINNISH COFFEE BREAD



1 yeast cake	2 eggs, well beaten
2 cups milk, scalded	$1\frac{1}{2}$ tsp. salt
$\frac{1}{2}$ cup butter	10 cardamon seeds (shell & pound <u>very</u> fine in a cloth)
8-9 cups flour	
1 cup sugar	

Dissolve yeast in  $\frac{1}{2}$  cup lukewarm water. Add lukewarm milk into which butter, salt and sugar have been added. and dissolved. Add eggs and cardamon seeds. Then add flour, 2 cups at a time. Mix thoroughly. Cover with

cloth. Let rise until double in bulk (about 2 hours). Then punch down. Cut dough into 4 sections. Now cut each section into 3 pieces. Roll out into long strips and braid. Put in pans and let rise until light. Bake 20-25 minutes in moderate oven, 350. Brush with butter while hot and sprinkle with sugar.

THANKS: To Mary Ann Herman - a cookbook.

### PORTERHOUSE STEAK.

Martin Morrison opened a New York restaurant in the early 1800s, which he called a porterhouse as similar English houses were called from the porter and ale they sold. In 1814 Mr. Morrison introduced a special cut of steak on his menu that soon became popular and was known as porterhouse from the name of the restaurant.

King Henry VIII, who loved food is credited with naming a saddle of beef a baron of beef. The story goes that when a beef roast was placed before him, King Henry struck it with his sword, knighting it and calling it a baron. A slice from it he called Sir Loin.



### BAYBERRY



The bayberry shrub, which grows along the Atlantic coast, is useful in many ways. Its berries provide wax for candles. Its leaves provide a good substitute for the true tropical bay leaves used as culinary herbs. And it is a popular bird food: Myrtle warblers favor it above all other foods, but some 90 other bird species also use it for food.

STRAWBERRY FRAGRANCE:- Dying strawberry leaves, as in the fall, are said to give off a delicious fragrance. Some compare it to violets, others to cedar wood. Others say the fragrance can only be detected by members of old aristocratic families, not by common folk.



NORTHERN JUNKET

Vol. 8

No. 12

Two dollars and a half per  
12 issues  
Single copies @ .25@ each

Editor - - Ralph Page  
Folk Dance Editor  
Ted Sannella

July 1967

Published at 117 Washington St. Keene, N.H. 03431

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FOURTH ANNUAL

NORTHEAST FIDDLERS CONVENTION

Middlebury Auditorium

Middlebury, Vermont

August 5, 1967

More details from: Northeast Fiddlers Association, Inc.  
RFD # 3, Barre, Vt. 05641

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